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across an old box-bordered path. In one of the corners of the garden still stands an old fig tree, possibly planted by the one-time owner and master, and over its high brick wall now run rampant climbing roses, all blossom and fragrance in the month of May.

Originally the room to the right of the entrance was the parlor and that to the left the dining-room. In both of these finely proportioned rooms there are handsome high mantels, made of fine cement composition, painted white. The one in the parlor is signed "Coade, London, 1799," and still shows some trace of gold leaf in some of the relieved portions. Obviously it was modeled by a capable artist. The mantels in the bed-rooms on the upper floors are of wood ornamented by work in putty stucco.

Leading into the back hall and also into the dining-room at the rear are secret doors ingeniously cut in the walls and crossed without apparent interruption by wash-boards, chair-boards, etc., showing neither knobs nor keyholes. The knobs and shutter buttons throughout the house are of brass and evidently of special pattern.

The upper floors conform in plan to the first floor, with closets set in to fill out irregular spaces. The Archeological Institute of America has its offices on the third floor; the second floor is given over to the offices of the American Institute of Architects; the parlor is now the

Board Room of the latter Institute; the dining-room, the office of the American Federation of Arts and the American Academy in Rome. Instead of merry balls and stately receptions the walls of this fine old residence now resound to the cheery thumping of the typewriter; expressmen, telegraph messengers, printers' assistants come and go. Occasionally a distinguished visitor drifts in, and once in a while a semi-official reception is held, when again there are refreshments and flowers. But whether the old house is a business building or not it will always remain in spirit a home, affording genial welcome as well as hospitality, exerting a spirit of peaceful tranquillity, creating an atmosphere in keeping with art and beneficial to the large and far-reaching work which three national organizations are now carrying on beneath its roof.

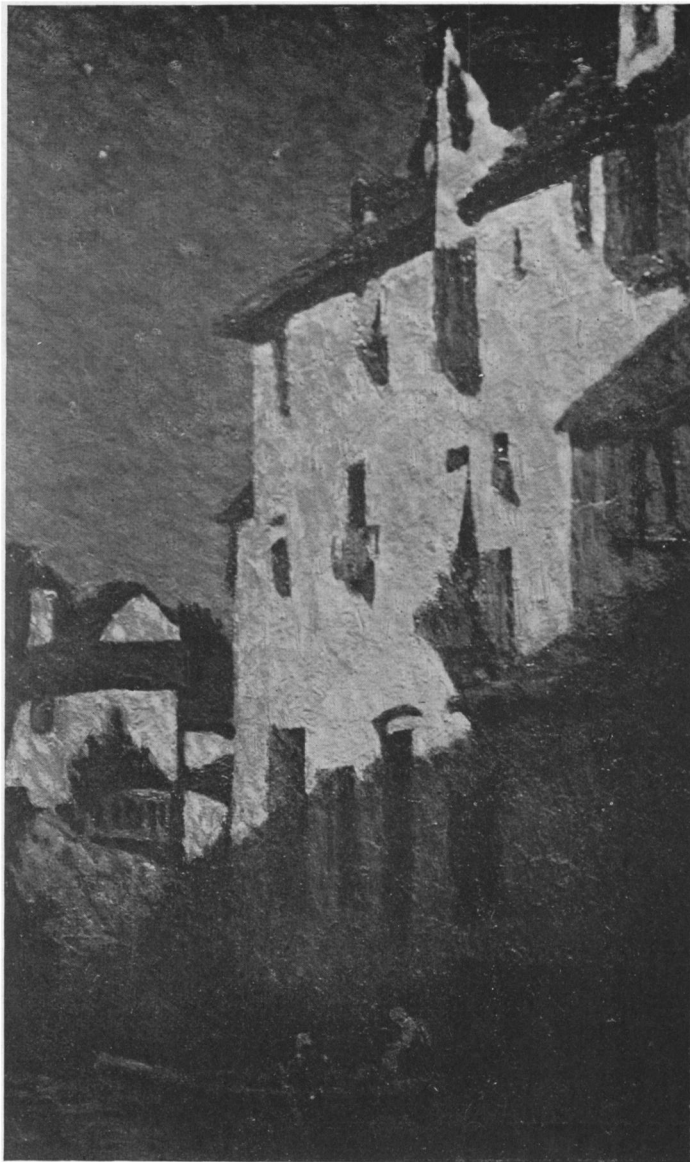
That the American Institute of Architects should have purchased this property when it was falling into ruin, and restored and preserved it for all time, is indeed a matter for thankfulness. That it has also given shelter therein to two sister institutions for some years past is also a matter to be acknowledged with warm gratitude. But for the ghosts, which prevented the occupation of The Octagon for many years, and the American Institute of Architects, this house, like many others of the period, would have long since been either torn down or restored beyond rescue or recognition.

SOCIETY OF WESTERN ARTISTS

ANNUAL EXHIBITION

THE Nineteenth Annual Exhibition of the Society of Western Artists, which opened at the City Art Museum of St. Louis on December 6th, was much stronger in technical qualities than the exhibition of last year. It was so in spite of the absence of work from all but a few members of its largest chapter and that many strong members of other

chapters sent no work. Otherwise it could not be said to have grown much; there were not many works that could be considered strikingly important, but there were some clever indications of a possibly new way of looking at not very important or picturesque things. In recalling the earlier work of the Society it was certainly stronger; but too large



MOONLIGHT, CHARTRES, FRANCE

LUTHER EMERSON VAN GORDEN

a proportion of it had yet an effect of the artists' having been called upon to contribute canvases to an exhibition for which they were rather unprepared, and had "dug up" in their studios the sketches and studies that had done duty in preparation for more important exhibitions. It must be conceded that this Society has done valuable pioneer work

in the West, and deserves full credit for what it has accomplished; it has drawn for the materials for its exhibitions of paintings and sculpture not only from what is called the Middle West, but from the extreme western and southern boundaries of our country, and has furnished incentive and opportunity formerly denied to many who

have taken advantage of this their only means of comparison of their work with that of other workers. The establishment of museums in the smaller cities, with local and traveling exhibitions, have reduced the importance or even necessity of these annual exhibitions; they no longer furnish the only means that many formerly enjoyed of seeing what is being produced by Western artists. The value and standing of this Society is not to be measured by any particular exhibition, but by its fruits, and it must be conceded that it has been of invaluable service and has done a work in the field that could have been done in no other way.

As its area becomes restricted and its

strongest work is drawn from it to contribute to various local annual exhibitions that have been formed, the probability of its lasting, in its present character at least, was discussed among its members. If it dissolves or endures, it is only due to the Society and its members, past and present, to say that they have done a better work than they knew they were doing when they founded and contributed to these exhibitions, and have contributed more than they are aware to strengthen the sentiment that has built up the museums that have come into existence since its organization, and blazed the way for many traveling exhibitions among the smaller towns.

THE MINNEAPOLIS INSTITUTE OF ARTS

THE Minneapolis Institute of Arts was opened on January 7th with an inaugural exhibition, one of the most important of its kind ever held in this country. Loans were secured from many of the other art museums and private collectors throughout the country. One notable feature was a group of Barbizon paintings from the famous collection of Mr. J. J. Hill of St. Paul, another important group of paintings came from the National Gallery of Art, the Freer collection, through the courtesy of Mr. Charles L. Freer of Detroit. This group consisted of five works by Whistler, five by Dewing and seven by Tryon, and two panels from an old Chinese screen of the Ming period.

Two other special exhibits were installed in separate galleries, one of watercolors and oil paintings by Winslow Homer, the other of works by Manet, Monet, Renoir, and others of the French school. These were assembled through the generosity of public museums and private collectors. In connection with these special exhibits is shown a comprehensive collection of the work of the most distinguished painters of the American and European schools.

There is also a special exhibit of modern tapestries and drawings and etch-

ings. The Art Institute of Chicago has lent a large group of etchings by the Swedish etcher, Zorn. There are also two memorial collections, that of the late Martin B. Koon and John Scott Bradstreet.

On the main floor are exhibited examples of art prior to the nineteenth century and of Oriental art. Mr. J. Pierpont Morgan has lent four Gothic tapestries of great importance, together with a group of sixteen drawings by Rembrandt and some Persian miniatures, all of which objects came from Mr. Morgan's Library and not from the collection now on view at the Metropolitan Museum.

In the seventeenth and eighteenth century rooms are shown some exceedingly fine examples of old masters coming from various collections and including examples of the work of Rembrandt, Frans Hals, Ruisdael, Goya, and the English portrait painters. In one of the eighteenth century rooms are shown examples of Colonial American furniture lent by Mr. and Mrs. L. H. Farrington.

In the Oriental room is exhibited a splendid collection of Japanese prints lent by Mr. Francis W. Little, together with other objects from various private collections.